HANCOCK'S HALF HOUR RADIO SERIES (Original Scripts)

Series 1.
06. The New Car.

TONY HANCOCK
With
MOIRA LISTER, BILL KERR, & SIDNEY JAMES
In
"HANCOCK'S HALF HOUR"

No.6.

Dramatis Personae

Tony Hancock (a waif)..... Mr. Anthony Alouitious
St. John Hancock 11
Moira Lister (Tony's girlfriend) ..... Miss Moira Lister

Bill Kerr (Tony's best friend)..... Mr. Bill Kerr

Sidney James (a friend) .....Mr. Sidney James

INCIDENTAL MUSIC COMPOSED BY WALLY STOTT and RECORDED BY THE BBC AUGMENTED REVUE ORCHESTRA, CONDUCTED BY HARRY RABINOWITZ

SCRIPT: RAY GALTON & ALAN SIMPSON

ANNOUNCER: ADRIAN WALLER

PRODUCED BY - DENNIS MAIN WILSON

REHEARSALS: FRIDAY 3rd DECEMBER 1954: CAST READ THROUGH
Listening Room
SATURDAY 4th DECEMBER 1954: 12.00. CAMDEN

RECORDING: SATURDAY 4th. DECEMBER 1954: 4.30 5.15pm. CAMDEN

TRANSMISSION: TUESDAY 7th DECEMBER 1954: 9.30 - 10.00pm. LIGHT & GOS

REPEATS: SATURDAY 11th DECEMBER 1954: 10.30 - 11.00am. GOS
SUNDAY 12th DECEMBER 1954: 3.15 - 3.45pm. GOS

CONTINUITY:
(Live) THIS IS THE BBC LIGHT PROGRAMME

GRAMS: (ON RED LIGHT) "HANCOCK OPENING" - PART 1

ADRIAN: We present Tony Hancock with Moira Lister, Bill Kerr and Sidney James in.....

GRAMS: "HANCOCK OPENING" - PART 2

TONY: (ALL EXCITED - BREATH) "Hancock's Half Hour".

GRAMS: "HANCOCK OPENING" - PART 3

ADRIAN: The task of being a comedy star is a hard one - it's an expensive one two. He must keep up appearances - be well presented, look successful - no easy job if you're a mean, tubby little man called Tony Hancock.

GRAMS: "HANCOCK THEME" (UP & UNDER)

TONY: I don't mind telling you, I'm just about fed up with it. Every time you pick up a paper or a magazine, it's the same. Look - "Mr. Norman Wisdom at the wheel of his Rolls Royce" - and this one - "Mr. Max Bygraves arrives at the studio in his 1954 American limousine" - and this one - "Mr. Jimmy Edwards buys a new hundred-miles-an-hour sports car". Makes you sick. Oh well… I suppose I'd better get down to the theatre.

BILL: Yeah, I'll go and get your bike out.

TONY: Alright, don't rub it in.

BILL: Shall I take the beer crates off the front?

TONY: No, leave 'em there - I've got a late delivery tonight.

MOIRA: Haven't you any pride at all? A man in your position doing beer rounds in the evening.

TONY: It's lucky for you I do. If it wasn't for that seven and six a week I wouldn't be able to take <u>you</u> out to dinner every night for a start.

BILL: Seven and six a week? Where can you take a girl out to eat every night on that money?

TONY: Mind your own business.

MOIRA: Go on - tell him. Tell him what happened there last night.

TONY: No.

BILL: I want to hear more about this restaurant. What did happen Moira?

MOIRA: A bus ran into the back of it and the horse bolted.

BILL: Tub, fancy taking Moira to those places. How mean can you get.

TONY: I am not mean. I wouldn't mind taking Moira to the Dorchester, the Ritz, the Savoy…

MOIRA: Then why don't you?

TONY: (NARKED) Because they don't sell hot meat pies ata tanner a time. Now stop getting on to me - I'm not giving me beer round up for anybody. I like doing it.

BILL: That I can believe. From the way you come cycling home every night, I'd swear blind half the beer never reaches the customers.

TONY: Can I help it if I have to ride over bumpy ground and the tops jump off the bottles and the beer splashes up into me mouth? Anyway, I can't afford to give it up - I need every penny I can get. I'm saving up to buy a car.

MOIRA: A car?

TONY: Certainly. Do you realise that I am the only comedian in the country who hasn't got a car? It's humiliating. I'm getting fed up with arriving at film premieres in me oilskin cape and bicycle clips.

MOIRA: Well, you ought to be able to afford a car with the money you get from the BBC.

TONY: That's a laugh - they haven't got any money.

MOIRA: They get twelve million pounds a year from wireless licenses.

TONY: I know - but by the time Ted Ray's had his dip there's nothing left. Do you know, the man who cleans out the cloakrooms gets more than me.

BILL: I do not.

TONY: Oh sorry. But apart from Kerr, I don't know how some of 'em do it. Those great big expensive cars. Have you caught Peter Brough's new town carriage? Money's gone to his head. He's got plates on the back and front…. L 5964 written on 'em.

BILL: That's the number plates.

TONY: No it's not - it's how much he paid for it. I don't know where they get their money from. I can't afford to buy a new car.

MOIRA: Then you'll just have to buy a second hand one.

BILL: And I know the very place to get it.

TONY: Yeess. I thought you would. Where?

BILL: Sid James' Second Hand Car Mart.

TONY: No.

BILL: But Tub -

TONY: No. I'm buying nothing more off Sidney James. The man is a scurrilous scallywag.

BILL: Well you said it.

TONY: Only just.

BILL: Look, what have you got against Sidney?

TONY: He's a twister. Last week he sold me two tickets to see a West End show.

BILL: Well?

TONY: It wasn't till I got inside and bought me programme, I found out it was the one I'm in.

BILL: But this is different - Sid won't be able to twist you with a car. You'll be able to see what you're buying. Besides, you can take an expert along with you.

TONY: Such as whom?

BILL: Me.

TONY: I might have guessed.

BILL: I'm a mechanical genius.

TONY: Yes….etc.

BILL: There's nothing I don't know about machinery. Why I can have a car to bits in no time.

TONY: The way you drive, that's not difficult.

MOIRA: It won't do any harm going down to see what cars Sidney's got to offer, Tony. He may have just what you're looking for.

BILL: Yeah. If you don't like what he's got, you don't buy it. It's as simple as that.

TONY: Alright. We'll go down and have a look at Sidney's stock. Better take some of me savings down there.

BILL: I'll go and get 'em. Moira, roll back the carpet and pass me that crowbar.

GRAMS: "TIME & MOVEMENT THROUGH TOWN"

EFFECTS: (FOOTSTEPS ON PAVEMENT)

MOIRA: How much further?

BILL: Not far - Sid's place is around here somewhere.

TONY: Can't be this street. Nothing down here except that dirty old junk yard.

BILL: Shall we go in?

TONY: You mean that's the place? I'm not buying any of that stuff.

BILL: That's only part of his stock. He's got over three hundred cars here - all different.

TONY: Well, they're different from anything I've seen. Some of that lot had done 100,000 miles when Genevieve was still on the drawing board.

BILL: Keep your voice down, here comes Sid.

SIDNEY: 9 COMING ON MIKE) Morning gents, what can I do for you?

MOIRA: Mr. Hancock wants to buy a car.

SIDNEY: You couldn't have come to a better place… I've got a wonderful selection here. What sort do you want?

TONY: Something I'd look me best in.

SIDNEY: Oh, what a pity - I sold the last hearse this morning.

BILL: We were thinking of a pre-war model.

SIDNEY: Certainly - how about this one?

TONY: The 1939 war.

SIDNEY: Oh. Well I should be able to find something for you. Let's have a look round. Ah, what about this one? Just rolled off the assembly line.

TONY: Who pushed it?

SIDNEY: There's nothing wrong with this car - solid as a rock. Built like a tank. Just test the strength of that metal. Go on - tap it - go on.

TONY: Alright - alright. Yes, it does seem….

EFFECTS: (3 LIGHT TAPS ON METAL. TERRIFIC METALLIC CRASHING DISINTEGRATION AS CAR FALLS TO BITS. FINISHING WITH MARBLE IN CUP.)

TONY: (PAUSE) I'll let you know about that one - got anything else we can have a look at? Got any more tanks?

SIDNEY: Let's see now. Ah yes, here's one. Just the car you're looking for - a lovely model. One of the finest cars in the yard.

TONY: A bit old isn't it?

SIDNEY: Old? It's in beautiful nick. Look at those headlights. Look at the workmanship.

MOIRA: Yes they're lovely. Do they still make the wicks for them?

SIDNEY: Well anyway, it hasn't been used much. They're the original tyres.

TONY: Yes, those solid ones last for ever don't they.

SIDNEY: You only find a car like this once in a hundred years.

TONY: Well, let's move on, we should be just about due for another one..

SIDNEY: Alright, I'll admit it's a bit ancient. I'll admit it needs doing up - but if you know anything at all about cars, you'll know that looks don't matter. It's what's under the bonnet that counts. I'll show you.

EFFECTS: (RUSTY BONNET BEING OPENED. CHICKENS SQUAWKING)

SIDNEY: Get out of it. Shoo! Hop it! No - not you. Come back!

TONY: (OFF MIKE - AWAY) No, I'm sorry - I don't think I'm interested.

SIDNEY: Look, I'm going to prove to you that this car is worth every penny of the… (ASIDE).. How much has he got?

BILL: Four hundred pounds.

SIDNEY: … Of the four hundred quid I'm asking for it. I'll start her up and take you for a ride in her. You'll be amazed at the performance.

MOIRA: What's it's fuel consumption?

SIDNEY: Well, let's see now… on a long run I should say… ooh, round about ten miles to the gallon...of water...and a hundredweight of coke.

TONY: Look, I don't think we'll bother - I -

SIDNEY: Wait till you get in and see it go. You'll be intoxicated by the exuberance of your own velocity.

TONY: Really?

SIDNEY: I'll just get her going. Got a match?

BILL: Here you are.

SIDNEY: Right, you work the bellows - Hancock, take this brush and give the chimney a clean out. Ah, she's getting up steam a bit now.

EFFECTS: (STEAM BEING GOT UP)

SIDNEY: We'll go for a ride round the block.

TONY: Bags In take the tiller.

SIDNEY: Right - let her go.

MOIRA: Aren't you coming with us Mr. James?

SIDNEY: No, I'd better walk in front with the red flag. Well come on, get moving.

EFFECTS: (STEAM HISSING…FRANTICALLY…SAFETY VALVE DOING ITS NUT)

TONY: (OFF MIKE) She won't move.

BILL: Have you got the brakes off?

SIDNEY: Yes, they've been off for years.

MOIRA: No brakes? How do you pull up?

SIDNEY: You stick your hand out and grab hold of a lamppost.

TONY: (OFF MIKE) It still won't move. There must be something wrong.

SIDNEY: Alright, put the fire out - we'll have a look at it. Billy, crawl underneath it.

BILL: O.K. (FEW GRUNTS. SLIGHTLY OFF) Right.

SIDNEY: What can you see?

BILL: (OFF MIKE - MUFFLED) The roof.

TONY: Our's…? Where's the floorboards gone?

SIDNEY: Well, what would <u>you</u> do if <u>you'd</u> run out of fuel?

TONY: But you can't drive it like this. When we sit down our feet'll be touching the <u>road</u>.

MOIRA: (DRY) Don't worry, we'll probably go faster that way.

BILL: (SLIGHTLY OFF) Hey Sid! I've found the trouble!

SIDNEY: What is it?

BILL: Well you know the centrifugal transmission joins the throttle and the intake manifold through the ignition distributor…?

SIDNEY: Yeah.

BILL: ...And you know the transmission meets the differential just behind the universal couplings on the half shaft…?

SIDNEY: Yeah.

BILL: Well have a look around the yard, they're not here.

SIDNEY: Never mind, give it a push, that'll start it. Right - all aboard. Let's get going.

EFFECTS: (HISSING OF STEAM. RATTLES ETC. AS CAR STARTS)

SIDNEY: Hold tight - we're moving.

EFFECTS: (CAR CHUGS OFF TO SHAKY START. BACKFIRING. THE LOT)

GRAMS: "GENEVIEVE HANCOCK"

EFFECTS: (CAR CHUGGING ALONG. BACKFIRES. LOADS OF NOISE)

SIDNEY: (VOICE UP OVER NOISE) There you are - what did I tell you? Listen to that engine - purring like a kitten. Shove some more coke on the fire. Open her right out. Let's see how fast she can really go. Come on, we can pass that bloke in front if we try.

MOIRA: Well I don't know, he's walking pretty fast.

TONY: Hey Bill, stick your hand out of the window and wave that tortoise on.

BILL: I can't get used to all this smoke pouring out of the chimney. It looks like a railway engine.

TONY: Yes. (LAUGHS) That station master nearly jumped out of his skin when we drove over that level crossing.

MOIRA: Hey - look out - we're coming to a hill.

BILL: Quick - put the brakes on.

TONY: How can I? We haven't got any.

MOIRA: Do something quickly. We're gaining speed.

SIDNEY: Hancock, stick your hand out and grab hold of that lampost.

BILL: Look out! We're going!!!

EFFECTS: (CAR GAINS SPEED QUICKLY...THEN SLOWS DOWN TO A HALT)

SIDNEY: Blimey, what a stroke of luck, we've stopped right at the bottom of the hill.

MOIRA: Oh, well done Tony, you've saved our...Tony - Tony? Where is he?

TONY: (MILES OFF MIKE) - Sid - Bill - get me down off this flipping lampost.

BILL: Boy, that must have been quite a jerk.

SIDNEY: Why.

BILL: His trousers and shoes are still here.

ORCHESTRA: "HANCOCK IN SPRING"

SIDNEY: Look, I'm sorry Hancock - it was just an unfortunate accident. How was I to know there was a hill there?

TONY: Alright, forget it. It's just that I felt such a Charlie hanging half way up a lampost in me underwear. That copper asked me what I was doing - I said "Trying to stop a car" - he nearly ran me in.

SIDNEY: Look, I said I was sorry. Now then - do you want to buy the car or not?

TONY: No - I want something more up to date. You obviously haven't got anything here - so..we'll go somewhere else.

SIDNEY: No,no wait a minute, wait a minute. I must have something in the yard that…(PAUSE)... Yeeesss. I've just remembered. I've got the very thing. I've been waiting for a mug… a motorist like you to come along. How would you like an almost brand new 1954 saloon?

TONY: Where is it?

SIDNEY: Anybody about?

TONY: No.

SIDNEY: Come into my shed.

EFFECTS: (KEY IN LOCK. SHED DOOR OPEN)

SIDNEY: There she is - over in the corner.

TONY: What - that big black one?

SIDNEY: Yeah - just came in today.

MOIRA: Why Tony, what a lovely car. Just what you want.

BILL: Yeah, it looks brand new.

TONY: Yes. Just one small point.

SIDNEY: What?

TONY: What's your mechanic taking the number plates off for?

SIDNEY: Why - don't you want 'em taken off?

TONY: No. Just scrape the mud off 'em, that'll be alright.

SIDNEY: Alright. (CALLS) P.17. Charlie, never mind changing the plates. Carry on re - spraying that white Rolls Royce.

BILL: Re - spray it? But it's brand new - hardly been used.

MOIRA: And white's such a lovely colour. It's so conspicuous.

SIDNEY: Yes, isn't it? (CALLS) Charlie, make it <u>four</u> coats of black. Well, what do you say Hancock, do you want the one i showed you or not?

TONY: Well, yes..but I couldn't afford to buy it. Must be worth a thousand pounds.

SYDNEY: It's yours for two hundred and fifty.

TONY: Two fifty?

SIDNEY: Well you're friends of mine and besides...well, how can I put it...I mean...well you know…

BILL: Go on - buy it Tub, it's a pinch at that price.

SIDNEY: Exactly.

TONY: Alright. I've brought the money with me. All me savings. Here you are. One, two, three, four, five, six, seven, eight, nine, ten, eleven, twelve…

SIDNEY: Well, that's a bob - let's have the rest.

TONY: Here, take the sack - it's about right.

SIDNEY: Good - the car's yours. You can drive it away. And don't tell anybody where you got it - they'll all want one.

TONY: We won't.

EFFECTS: (WHINE OF CAR STARTER & ENGINE PURRING OVER)

TONY: Goodbye - and thanks very much.

SIDNEY: You're welcome.

EFFECTS: (CAR DRIVES OFF)

SIDNEY: Well there go three of the one's that are born every minute. (CALLS) Charlie - hurry up and get that re-spray finished. I'm expecting another six in. The boys have had a good day round the car park.

GRAMS: "HANCOCK IN SPRING"

EFFECTS: (CAR TEARING ALONG)

TONY: Ah, this is the life. Luxury at last. What a wonderful car. Can't half nip along can't it. Let's have a drive Moira.

MOIRA: No, you haven't got a licence.

TONY: Neither have you.

MOIRA: No - but if we get pulled up, I'm more likely to get away with it than you are.

EFFECTS: (CARS PASSING EACH OTHER AT SPEED)

BILL: Moira, take it easy, there are a lot of cars about.

MOIRA: Don't worry, I'm only doing thirty miles an hour.

BILL: You are doing eighty five miles an hour.

MOIRA: I am not. I've been watching the dial. It hasn't moved off the thirty mark since we started.

BILL: If you twisted that knob it would - it's the radio set. Are you sure you've driven a car before.

MOIRA: Of course I have - why?

BILL: Out of twenty sets of traffic lights, you've stopped at one.

MOIRA: Well, when you've seen one, you've seen the lot.

EFFECTS: (LOUD HOOTINGS. SCREAMING OF TYRES ETC.)

BILL: Moira - Moira, look out - you're going down a one way street.

MOIRA: THat's alright, I'm only going one way.

BILL: Slow down Moira, we turn left here. Moira - slow down.

EFFECTS: (SCREECH OF TYRES AS CAR GOES ROUND CORNER)

TONY: Blimey, those cats eyes nearly had kittens.

BILL: For Pete's sake Moira, slow down will you. You're not supposed to do more than thirty in a built up area.

MOIRA: This isn't a built up area.

BILL: It was before you went through it.

TONY: Hallo - look. There's a car following behind us.

BILL: Oh yeah, I...hey - slow down Moira, it's a Police car.

TONY: So it is - and what a coincidence - looks just like our one doesn't it.

BILL: Yeah. Same make, same colour - only difference is they've got a Police sign fixed on the top of their roof.

TONY: Oh yes, I see it. (HUMS TO HIMSELF) Bill.

BILL: Yeah?

TONY: What are those two little screw holes in the top of our roof?

BILL: I don't know - probably used to have a luggage rack up there.

TONY: Pull in a bit Moira, the Police car wants to pass us. Ooooh look - they're saluting us. What nice policemen. (CALLS) Evening officer. Keep your eyes peeled...there's a lot of car thieves about these days. Good lad. Switch the radio on Moira, let's have some music.

EFFECTS: (ATMOSPHERICS)

ADRIAN: (ON DISTORT MIKE) Calling all cars. Calling all cars. Keep sharp look out for Police car No. 11 stolen from the West London area early this morning. Repeat. Police car No.11 stolen from West London area early this morning.

TONY: Haven't some people got a nerve, stealing a Police car.

ADRIAN: (ON DISTORT) The stolen car was last seen on road A.40 to Oxford. Repeat. Stolen car last seen on road A.40 to Oxford. That is all.

BILL: A.40 to Oxford. That's the road we're on.

TONY: So it is. Better keep our eyes open in case we see it. Might be a reward. The Police don't like their own stuff being knocked off. The blokes in the car won't half catch it when they're caught.

BILL: Hey, look out Moira, watch that car in front. Sound your hooter.

MOIRA: Which one's the hooter?

BILL: I don't know - try that button there.

EFFECTS: (POLICE CAR BELL)

TONY: That's a funny hooter.

BILL: Made him shift though. Look - he's pulled right over.

TONY: He's gone white.

BILL: Look, he's putting ten bob in his driving licence

ADRIAN: (ON DISTORT) Calling all cars. Calling all cars. Stolen car No.11 just reported seen approaching a public house called "The Dog and Duck". Just seen approaching a public house called "The Dog and Duck".

BILL: That reminds me, I could do with a drink.

TONY: Good idea. Let's pull up at "The Dog and Duck" over there.

BILL: Hey, wait a minute - "The Dog and Duck". That stolen Police car's passing by here.

TONY: Where? Quick - let's have a look. Can't see anything. We're the only car on the road. We're the only….passing "The Dog and Duck"....

BILL: The A.40 to Oxford…

TONY: Two holes in the roof…

BILL: Bell on the front…

TONY: Black…

BILL: Same make…

TONY: Radio connected to the Police station…

BILL: Got it cheap…

TONY: Off Sidney James. Moira.

MOIRA: Yes?

TONY: Quick - turn left up this road here.

MOIRA: There isn't a road <u>there</u>.

TONY: Well don't just sit there, turn left and <u>make</u> one.

GRAMS: "HANCOCK RUMBLED" (Cut opening tymp beat)

EFFECTS: (CAR GOING ALONG OVER VERY BUMPY GROUND. SPRINGS, RATTLES, BANGS, BUMPS ETC.)

TONY: (AS IF BEING THROWN ABOUT IN SEAT) How much further have we got to go?

MOIRA: (SAME AS TONY) Not far. Another hundred yards or so.

TONY: These modern cars aren't very comfortable. I've a good mind to complain to the makers.

BILL: It's not their fault - they weren't designed to go across ploughed fields.

TONY: Ooooh me head! I keep bouncing up and hitting me head on the roof.

MOIRA: Then pull the sunshine roof back.

TONY: Alright.

EFFECTS: (SUNSHINE ROOF SLIDES BACK)

TONY: Ah, that's better. Watch it Moira - there's two big bumps in front of us.

EFFECTS: (CAR GOES OVER VERY BUMPY PATCH - TWO BIG BUMPS)

MOIRA: Thanks for warning me Tony. Tony...where are you?

TONY: (MILES OFF MIKE) Wait for me, wait for me. Come back. Stop!

EFFECTS: (CAR DRAWS TO A STANDSTILL)

TONY: (COMING ON MIKE. BREATHLESS.) You and your open roof. I took off faster than Jet Morgan. Ooh I didn't half come down with a wallop.

BILL: Did you hurt yourself?

TONY: No - but that farmer's now got half an acre of mashed potatoes. This is all your fault Kerr. It was your idea to buy a car off Sidney James.

BILL: How was I to know he'd sell you a stolen Police car.

TONY: Wait till I get you home.

BILL: Now now Tub, you went into this with your eyes open.

TONY: That's not the way you're going to come out of it. Where's me fist.

MOIRA: Stop it you two. We can't stand in the middle of a ploughed field arguing all night.

BILL: You're right. Let's leave the car behind that haystack over there, then slope off home and keep quiet about it. They'll never know it was us.

TONY: Oh, no - we're not leaving the car. Two hundred and fifty quid's worth? That represents six thousand beer rounds , that does.

MOIRA: But Tony, you can't keep it.

TONY: I don't intend to. I'm taking it back to Sid James and get me money back.

BILL: Have you got a receipt?

TONY: Of course, I'm not stupid. <u>And</u> I examined it before I left - made sure he hadn't caught me. There you are. "Received from A. Hancock two five o pounds. Signed Sid James". There's only one thing that puzzles me.

BILL: What?

TONY: Why's he put the five and the o in the S and D columns?

MOIRA: Oh no. I bet that's your twopenny stamp as well isn't it?

BILL: Look, if we don't hide this car soon, someone's going to spot it.

TONY: Alright, come on, let's hide it behind that haystack till all the fuss has died down, then when it's dark...we'll take it back to Sidney's.

GRAMS: "SCARFACE HANCOCK"

EFFECTS (NIGHT): (CRICKETS & NIGHTINGALES) "ETHEREAL HANCOCK"

"CASANOVA HANCOCK"

TONY: (OVER MUSIC . SNORING. BUS WAKING UP) What...what's that? Who's there? That you Moira? I thought you were in the car. What's the matter, can't you sleep? Poor girl. Must be scared stuck out here on a dark night like this. Never mind, let Anthony take care of you. (KISSES) … Ah, how romantic this is. Not often we're alone these days. Let's take advantage of it while old Kerr's asleep in the back. Ah, my darling. (KISSES) What lovely big eyes you have...gleaming in the dark. (KISSES) Ah, Moira, say something nice to me. (MUSIC & EFFECTS OUT) Go on, say something.

EFFECTS: (COW MOOS)

TONY: Aaaaah! Shoo. Hop it. Get out. Go on, back to your bucket.

MOIRA: (COMING ON) What's all the noise. Tony - what have you been doing to that cow?

TONY: Kissing it, I thought it was you.

MOIRA: Thank you.

TONY: No, I didn't mean that I….well it was dark and...you see it's...I...and...shall we dance?

BILL: (COMING ON) Hey Tub, how about starting the car up and getting back to town. It's three o'clock in the morning. Soon be past my bedtime. (YAWNS) Gee, I'm so tired. You see, I'll fall asleep tonight as soon as my boots touch the pillow.

TONY: Alright, just make sure the coast is clear. Switch that radio on - see if they're still looking for us.

EFFECTS: (ATMOSPHERICS)

ADRIAN: (DISTORT MIKE) Calling all cars. Calling all cars. Still no sign of the stolen Police car No. 11. It is now believed to be abandoned. Intensify search around "The Dog & Duck". Repeat - around "Dog & Duck", not in "Dog & Duck".

TONY: See - they're determined to get us.

BILL: Yeah. We're dead ducks. Just imagine - five years in Holloway prison.

TONY: Holloway's for women.

BILL: Oh, well - it won't be too bad then will it.?

TONY: Here, half a minute. There's something else coming through on the radio.

ADRIAN: (DISTORT MIKE) Calling all cars. News has just been received of the whereabouts of Butcher Collins who escaped from Wandsworth prison three days ago. He is also reported to be in the area of "The Dog & Duck". He is believed to be armed. Take no chances. This man is dangerous. Here is his description. Five feet six tall, dressed in prison clothes, one ear missing, large scar on left cheek, shaven head, broken nose, three front teeth missing, patch over one eye, walks with a distinctive limp.

TONY: Could be anybody.

ADRIAN: (DISTORT MIKE) He also speaks with a broad cockney accent.

KENNETH: (COCKNEY) Oi you - Fatty.

TONY: Oh, good evening.

KENNETH: Who are you?

TONY: Anthony Hancock at your service. How do you do.

KENNETH: Charmed, I'm sure.

TONY: Here - are you by yourself?

KENNETH: Yus.

TONY: You want to be careful - there's a dangerous escaped convict at large round here.

KENNETH: Is there now?

TONY: Yes there is. Here just a minute. Let's have a look at you. Hallo - suit with arrows on it, one ear missing, large scar on left cheek, shaven head, broken nose, three front teeth missing, a patch over one eye, and you walk with a limp.

KENNETH: Well?

TONY: You want to watch out, somebody might mistake you for him. They say he's very dangerous. Probably got a gun.

KENNETH: Really?

TONY: Yes. So if you'd like to stay here with us - for protection, you're very welcome.

KENNETH: That's very nice of you.

TONY: Not at all. Only too pleased to have you. You must meet my friends. (CALLS) Bill - Moira!

MOIRA: Coming.

BILL: What is it Tub?

TONY: I'd like you to meet our guest. He's staying with us for the night - in case that convict turns up.

KENNETH: Pleased to meet ya.

EFFECTS: (TWO BODIES FALL TO GROUND)

TONY: Here - they've fainted. I can't understand it, can you, Mr..er...what did you say your name was?

KENNETH: Johnson. Butcher Johnson. ( ).

TONY: Isn't that marvellous. Do you know, you've even got the same name as that bloke what's escaped from...what's...the bloke that..the one who…

KENNETH: Yes?

TONY: Clear a space between those two, I think I'm going to join them.

GRAMS: "FALLING DOWNSTAIRS" LINK

KENNETH: Right. Now you've all woken up, let's get down to business.

BILL: Look, do you mind pointing that gun somewhere else. I know I come from down under but I don't want to go back there yet.

KENNETH: Shut up. One more word out of you and I'll drop me ball and chain on you. Now then - you've got a car here and I've got to get away….and you're going to take me.

TONY: You won't get very far in that. It's a stolen Police car.

BILL: Yeah - every walloper in the country's looking for it. As soon as we leave this field there'll be fifty patrol cars on our tail.

KENNETH: We'll have to chance it. I'm not going back to that prison - it's terrible. We spend all day breaking great big boulders up into little tiny stones...and then when we've finished that…

TONY: Yes?

KENNETH: We spend all day cementing little tiny stones up into great big boulders. We even work while we sleep.

BILL: How?

KENNETH: They make us snore into little tubes that blow up balloons for the Policeman's Ball. Now come on - get into that car and let's go. I'll sit in the back with the gun. And remember - one false move and the girl's dead.

MOIRA: I might as well be, I've had nothing to <u>say</u> for the last few minutes.

GRAMS: "TIME & MOVEMENT THROUGH TOWN" LINK

EFFECTS: (CAR PURRING ALONG)

TONY: Now go slow along here, Moira - we're just coming up to "The Dog and Duck".

KENNETH: Which one's that?

TONY: The one with the seventy five Police cars parked outside. Now crawl past 'em, then when we get round the bend open her out. There's a long stretch ahead of us.

MOIRA: There is if we get caught.

EFFECTS: (CAR PASSING. ENGINES REVVING UP. POLICE CAR BELLS IN LARGE QUANTITY)

TONY: Too late, they've seen us. Quick - put your foot down.

EFFECTS: (CAR GAINING SPEED)

KENNETH: Faster, faster - they're gaining on us.

EFFECTS: (GUNS FIRING OFF MIKE. RICOCHETS)

MOIRA: Look out, they're firing at us.

KENNETH: Faster, faster. You're not going fast enough.

TONY: If we go any faster we'll be passing the bullets they just fired at us.

BILL: Wait a minute, I've got an idea. Moira, turn up this side street.

EFFECTS: (SCREAM OF TYRES)

BILL: Now hand me that microphone. Calling all cars. Calling all cars. Stolen car believed to be escaping through side streets. It must be headed off. All cars North of "The Dog & Duck" turn left into Avenue Road. All cars South of "The Dog & Duck" turn right into Avenue Road.

EFFECTS: (POLICE CARS WITH BELLS GONGING ROAR PAST. TYRES SQUEALING. REPEAT. THEN TERRIFIC CRASH OF FIFTY CARS MEETING HEAD ON)

BILL: All cars East of "The Dog & Duck" go and pick up the pieces.

GRAMS: LINK

EFFECTS: (CAR PURRING ALONG)

MOIRA: Where did you say you wanted to be dropped Mr. Johnson?

KENNETH: Just round the corner. My old boss lives there. I'll lay low at his place till the heat's off. Turn left into that yard over there. That's it.

EFFECTS: (CAR DRAWS UP)

TONY: Here, I recognise this place. This is where we started - Sidney James' Secondhand Car Mart.

KENNETH: That's right. He's me old boss. I haven't seen him since we were in the Army together in 1945. We got 15 years apiece for flogging the Royal Army Tank Corps to George Dawson. Give a toot on the horn.

EFFECTS: (HORN)

SIDNEY: (APPROACHING) Hallo, hallo - what's all the noise? Why hallo gentlemen - back already? I……..Blimey! Look who's here - Butcher!

KENNETH: Hello Sid boy.

SIDNEY: So you managed to get out alright? Did you use the file I sent you inside that cake?

KENNETH: No, the file wasn't any good. It didn't matter though - we slung the cake at the wall and we all got out. I found these mugs and they gave me a lift in their car.

TONY: Which is what I want to have a word with you about Mr. James. What's the idea of selling me a stolen car?

SIDNEY: Stolen? Nonsense. None of my cars are stolen. We find them parked outside cemeteries and we figure the owners won't be needing 'em any more.

MOIRA: Well anyway, what are you going to do about it? Tony's paid his money - he wants another car.

SIDNEY: Look Lady, I'll tell you what i'll do. Seeing as you were nice enough to help Butcher here get away, and in consideration of all the trouble you've been caused, I'll give you another car in exchange - an even bigger one - no extra.

TONY: Well, that sounds alright - which one is it?

SIDNEY: A brand new one - only came in today.

BILL: Are you sure this one's alright?

SIDNEY: I give you my word - you'll never regret it. (CALLS) Charlie - wheel that new open sports car out of the shed. Yeah - the red one.

GRAMS: LINK

EFFECTS: (CAR ROARS ALONG FOLLOWED BY DOZENS OF POLICE CARS WITH BELLS GONGING)

TONY: Faster Moira - faster! There must be 50 Police cars on our tail!

BILL: Look out Moira - mind that pedestrian. Toot your hooter.

EFFECTS: (FIRE ENGINE BELL)

TONY: Red open sports car! He told me that ladder was for seeing over the top of buses. Faster - step on it - faster. Put your foot down. Faster etc.

GRAMS: CLOSING THEME (UP & UNDER)

ADRIAN: You have been listening to "Hancock's Half Hour", featuring the lad himself, with Moira Lister, Bill Kerr, Sidney James and Kenneth Williams. Incidental music was composed by Wally Stott and recorded by the BBC Augmented Revue Orchestra, conducted by Harry Rabinowitz. The script was written by Ray Galton & Alan Simpson - and the programme, which was recorded, was produced by Dennis Main Wilson.

GRAMS: "HANCOCK THEME" UP & TO END

(SEGUE)

GRAMS: PLAYOUT - TO END